

1392

Arthur J. Wetmore

Louis P. Gault

Wm. J. Hager & Son



Circuit Court of the United States,
District of Massachusetts,
In Equity.

Arthur J. Sullivan et al
v.
Louis P. Goulland.

Jabez J. Holmes of lawful age, being
duly sworn, says,-

I reside in Boston, Massachusetts,
On the 19th of April 1880 I called
at the music store of Louis P.
Goulland, 108 Tremont street in
said Boston, and inquired if selec-
tions from "The Pirates of Penzance"
were for sale there having seen
an advertisement to that effect
in the Sunday Herald of April
18th 1880. I was told by the sales-
man that they were and he
took from a pile the publications
annexed to the first affidavit
of Alfred Bellier herein marked
"A" and "B", and showed them
to me. I bought them both then
and there. I asked the salesman
if they were selling rapidly and

he said they were. We, (Broune Holmes & Broune), first learned of the publication and sale of the selections by the defendant on Monday April 19th. Since then by instructions of the Agent of Messrs Gilbert and Sullivan and Garte we have used all possible diligence in preparing the papers for this suit.

Jabez S. Northcutt.

United States of America,
State and District of Massachusetts. *J.*
County of Suffolk,

At Boston in said State,
District and County this 24th day
of April A. D. 1880, personally
appeared the above named Jabez
S. Holmes to me personally known
and who subscribed the foregoing
affidavit and made solemn
oath that the statements therein
contained are true.

Before me

J. Henry Taylor

Notary Public
Suffolk Co. Ma

Circuit Court of the United States,
District of Massachusetts,
In Equity.

Arthur J. Sullivan et al
v.
Louis P. Goulland.

Heleen Lenoir
being duly sworn deposes and
says:-
I am ~~twenty~~ ^{one} years of age,
and reside in the City of New
York. I am the representative
in this country, having full
power of attorney, of Richard
D'Oyley Carte, Esq., of London,
England, theatrical manager, and
sole licensee, of Messrs. W. S. Gilbert
and Arthur Sullivan for the
production of their opera "The
Pirates of Penzance, or the Slave

of Duty". As Mr. Carter's attorney
I have for some time had full
charge of the management of the
said piece in this country, and
of the companies now performing
it. I know of my own knowl-
edge that Mr. Carter and Messrs.

Gilbert and Sullivan have devoted
much time to, and been at great
expense composing, arranging and
preparing for the production
of the piece, and in coming to
the United States, and personally
supervising the first performances.

That there are now four
companies engaged in its repre-
sentation, with an aggregate weekly
salary list of over ^{thousand}
dollars; that because of its great
value to them all rights of produc-
tion and reproduction of any part
of the piece, have been and are
most carefully retained, and that
special care has been taken to
prevent either the words or the
music from being made public;

That contrary to the usual
custom and at the cost of

some inconvenience to those hearing the performance no copies of the text are distributed, and that you have ever been allowed to be made, except those absolutely necessary for use by the prompter and performers; and these when not actually in use, are most carefully preserved from all opportunity of becoming or being made public. The same precautions are observed with regard to the music. I know that the said Gilbert, Sullivan and Carte have taken these precautions because of the great value to them of the sole right to produce this opera in the United States, which right, I know to be of the value of many thousands of dollars; and also to retain to themselves the sole enjoyment of said right, by preventing both the words and the music of the piece from being copied by, or coming into the possession of any persons except those duly authorized by them,

cations marked A. B. & C., annexed to the affidavits of Alfred Cellier.

These publications are not only wholly unauthorized by Messrs. Gilbert and Sullivan and Carte, or any of them, or their agents, but I am informed and believe that many similar copies have been published and sold; and that they are being rapidly sold; and that the defendants have publicly announced that they intend, and they do intend, to publish immediately, and have now in preparation and process of printing other publications containing the words and music of other portions of the opera.

I fully believe that in this way a very great and irreparable injury amounting in extent to much more than five hundred dollars, will be done unless such publication and sale be forthwith restrained and prevented.

I also depose of my own knowledge as well as

and from publication. No license, right or authority whatever, to perform the said piece, or any of the words or music thereof, has ever been given or granted by either the said Gilbert, or Sullivan, or Carte, or by me to any persons, except those regularly engaged by them for its representation on the stage; and no license, right, or authority has ever been given or granted by either ^{of them} or by me to any person to publish either the words or ~~the~~ music, or any part of them; nor have they, nor I, ever, in any way, acquiesced in any such unlicensed performance or publication; on the contrary they and I have always used every endeavor and the greatest care to prevent such performance or publication, and to retain exclusive possession and control of the said words and music, and the sole right to performance and publication thereof.

I have examined the publi-

information that Messrs. Gilbert
and Sullivan are respectively
the original author and composer
of the Opera "Pirates of Penzance",
and that the libretto and the
Music are not imitated or taken
from preexisting works that but
are original and new.

From to before me } Helen Senior }
This 22nd day of April 1880 }

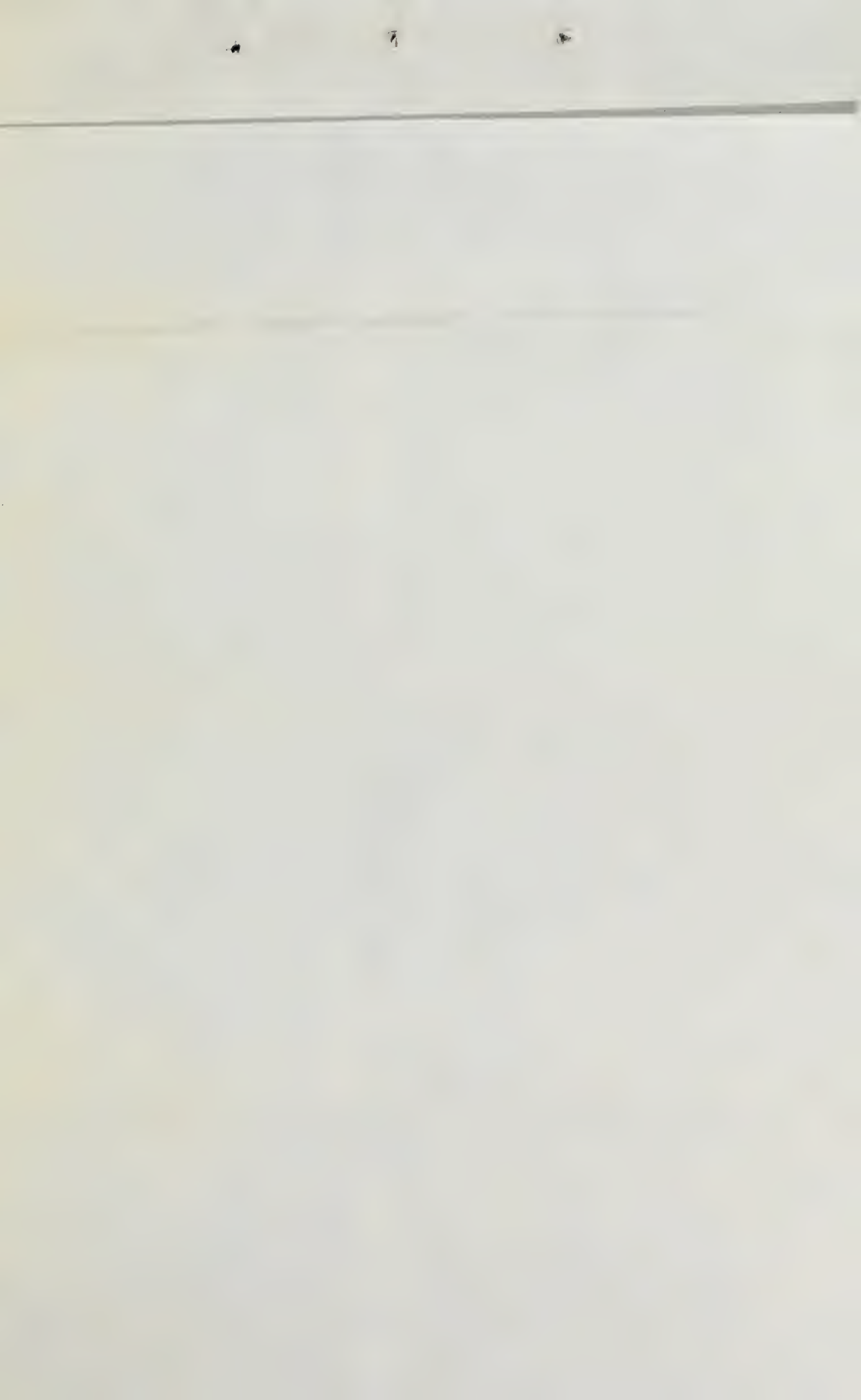
(H. B. Sullivan)
Notary Public
N. Y. C.

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I fully believe that in this way a very great and irreparable injury amounting in extent to much more than five hundred dollars will be done unless such publication and sale be forthwith restrained and prevented.

I also depose of my own knowledge as well as



Arthur D. Sullivan

v.

James D. Gould

Wm. D. Gould

UNITED STATES OF AMERICA.

Massachusetts District, ss.

To Louis P. Goulland of Boston
in said District and a citizen thereof

GREETING:

FOR CERTAIN CAUSES, offered before the Circuit Court of the United States of America, for the first Circuit, within and for the Massachusetts District, as a Court of Chancery, WE COMMAND AND STRICTLY ENJOIN YOU, laying all other matters aside, and notwithstanding any excuse, that you personally be and appear before our said Circuit Court at the Rules, to be holden at the Office of the Clerk of our said Court, in Boston, in said District, on the first Monday, being the *seventh* day of *June* next, to answer to a Bill of Complaint exhibited against you in our said Court, wherein

Arthur L. Sullivan, William L. Gilbert and Richard D. O'Flynn all of London in the Kingdom of Great Britain, and citizens thereof,

and Complainant *and* you are Defendant ; and to do further and receive that which our said Circuit Court shall consider in this behalf. And this you are in no wise to omit, under the pains and penalties of what may befall thereon.

Witness, the Honorable
this *twenty fourth* day of *April*
the one hundred and *fourth*

at Boston,
A. D. 18*80*, in
year of the Independence of the United States of America.

John H. Nelson Clerk.

MEMORANDUM. The defendant is to enter his appearance in the suit in the Clerk's Office on or before the day at which the Writ is returnable, otherwise the Bill may be taken *pro confesso*.

~~A true copy, Attest:~~

UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To the Marshal of our District of Massachusetts, or to either of his Deputies,

GREETING :

WE COMMAND YOU that you Summon *Louis V. Goulland*
of Boston in said District and a cit.
in heretofore

(if he may be found in your precinct)

to appear before the Circuit Court of the United States, to
be holden at Boston, within and for the Massachusetts District, on *Wednesday the twenty sixth*
day of *April, current* at ten o'clock, A. M., then and there to show
cause, if any he has, why an injunction should not issue against him as prayed
for in the Bill of Complaint of *Arthur S. Sullivan, William*
S. Gilbert and Richard D. Ogilby Carter, all
of London in the Kingdom of Great Britain
and citizens thereof

this day filed in the office of the Clerk of said Circuit Court.

HEREOF FAIL NOT, and make due return of this Writ, with your doings
thereon, into our said Court.

Witness, the Honorable

Morrison R. Waite
at Boston aforesaid, the *twenty fourth* day of *April*

in the year of our Lord one thousand eight hundred and *seventy eight*

John H. Stiles
CLERK.

United States of America, {
 MASSACHUSETTS DISTRICT, SS.
 1880

Pursuant herunto, I this day summoned the within named

James D. Buchanan

to appear before the Circuit Court as within directed by delivering to him
 in hand a copy of this order of the Court
James D. Buchanan
 U. S. MARSHAL.

John 2 -
Sept 12
212

Attorneys

Thomas H. Smith

at 10 o'clock A.M.

RETURNABLE, *April 26th 1880*

SUMMONS TO SHOW CAUSE.

James D. Buchanan



Arthur Sullivan et al

In Equity,

7118

L. L. H. S. 3
Mass. Dist. 3 Oct. 5. 1879

No. 1392 Arthur S. Sullivan Ad. v. Louis P. Gouldland.

Complete ledger

Bill entry &c.	5.00
Marshals fees, service of subpoena &c.	6.12
Dr.	—
Ctt.	—
Restraint order &c, &c. &c.	4.12
Clarks fees: Ad. 80	
Do. 90	
Att. 200	
Dr. 100	
Rec. 4.00	8.70
Atty fee	—
Expenses	1.00
	\$ 24.94
	1.00
Profit	

April 24, 1880.

No 1292

Joseph H. Root.

UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To

Louis P. Goulland of Boston, in
said District and a citizen thereof,

Your Agents and Servants, GREETING.

WHEREAS

Arthur J. Sullivan, William J. Gilbert
and Richard D'Oyly Carte, all of London in
the Kingdom of Great Britain

have exhibited ~~their~~ Bill of Complaint before the Justices of our Circuit Court of the
United States for the First Circuit, begun and holden at Boston, within and for the District
of Massachusetts, on the 15th day of October A.D. 1879, against you the said

Louis P. Goulland

praying to be relieved touching the matters therein complained of, and whereas, by an Order
from said Court, made on the ~~twenty fourth~~ day of April A. D. 1880,
it was ordered that a ~~Writ of Injunction~~ ^{Restraining Order} issue under the Seal of the said Court, to restrain you
and each and every of you, from doing all the matters and things from the doing of which you
are prayed to be restrained in said Bill, according in full with the prayer of said Bill, ~~until the~~
~~prayer for an Injunction may be heard and decided by the Court.~~

WE therefore, in consideration thereof, ENJOIN AND COMMAND you each, and
every of you that from and immediately after the receipt and notice of this our ~~Writ~~ ^{Restraining Order}, by you,
or any of you, you shall not advertise, publish, ~~expose for sale or sell any~~
publications entitled "Pirates of Penzance" like those marked
"A" & "B", attached to the affidavit of Alfred Cellier filed
with said Bill of Complaint; "A" being entitled "Potpourri"
and "B", "Favourite Melodics from the Pirates of Penzance", or any
publications containing the words or music or any portion thereof
of the comic opera entitled and known as "The Pirates of Penzance
or the Slave of Duty", of which Arthur J. Sullivan and William
J. Gilbert are the first and original authors and sole owners as
alleged in said Bill of Complaint, until the motion for Injunction
during the pendency of said suit may be heard and determined
by the said Circuit Court

WHEREOF you are not to fail on pain of ten thousand dollars, to be levied on your and
each of your goods, chattels, lands and tenements, to our use.

Witness the Honorable Marston R. Waite, at Boston,
this ~~twenty fourth~~ day of April in the year of our Lord one thousand
eight hundred and ~~seventy~~ eighty

John G. Stearns
Clerk.

1880

United States of America,

MASSACHUSETTS DISTRICT, ss.

I HEREBY CERTIFY that I have notified the within-named respondent

Charles
by delivering a true and correct copy of this process
to the undersigned

W. J. Clark
at 11 o'clock

W. J. Clark
at 1.12
8.12

Sullivan et al

IN EQUITY,



WRIT OF INJUNCTION.

Restraining Order

[Apr 24. 1880]

Brown Hales & Brown

1392

Antony's House

d.

George D. H. S. S. S. S.

James D. S. S. S.

Entered Apr. 24, 1888

Supreme Court of the United States,
District of Massachusetts.

In Equity.

Arthur T. Sullivan et al.

- of -

Louis P. Gouldman

Final Decree.

Lowell, J. On this twenty fourth day of April A.D. 1880, the parties in the above entitled cause appeared by their counsel, Alexander P. Brown, Esq. for complainant and Thomas W. Clarke Esq. for defendant and desired that the hearing of the motion for injunction be had on this day and there upon on motion of Alexander P. Brown Esq. defendant's counsel saying that he had examined the case and advised defendant that he had no defence and stating he should make no defence. It is ordered, adjudged and decreed that the defendant be enjoined to pendente lite until the further order according to the prayer of the bill.

And counsel for defendant further desiring that the cause be now heard and disposed of finally without further delay or

Circuit Court of the United States
District of Massachusetts.
In Equity.

Arthur G. Sullivan et al

^{vs.}
Louis F. Goulland.

To the Honorable the Justices of the
Circuit Court of the United States
within and for the First Circuit
and District of Massachusetts.

Arthur G. Sullivan, William G.
Gilbert and Richard D'Oyly Carte,
all of London in the Kingdom of
Great Britain, and citizens thereof,
bring this their bill against Louis
F. Goulland of Boston in said Dis-
trict and a citizen thereof.

And thereupon your orators com-
plain and say:-

1. That your orators, the said
Sullivan and the said Gilbert, are the
first and original authors and sole
owners of a certain new comic opera
entitled and known as "The Pirates
of Penzance, or the Slave of Duty",
and the words and music thereof;
which said opera was first produced

and publicly performed in the year 1879.

2. That in said year 1879, the said Sullivan and Gilbert being the authors and owners of the said opera as aforesaid, by an instrument in writing, granted unto your orator, the said R. D'Oyly Carte, the sole and exclusive right to produce the said opera in the United States and Canada, under the supervision and direction of the said Sullivan and Gilbert.

3. That thereafter, after careful preparation therefor and at great expense, the said opera was produced and performed on the stage in the United States, under the personal supervision of your orator; and the same obtained and now has a great and valuable reputation.

4. That neither the said opera nor any part thereof has ever been copyrighted by the said Sullivan and Gilbert or either of them, nor save as above has the same, until the wrongful acts of the defendant hereinafter complained of, ever been

they have always taken great care and precaution to prevent the introduction, performance and publication thereof, save by themselves; and have never consented to or acquiesced in any invasion or infringement of their said right.

b. That the defendant well knowing the premises without the license of your orator or either of them, and in violation of your orators said exclusive right has published and exposed and advertised for sale and sold at Boston in said District and elsewhere in the United States, and is now engaged in and threatens to continue publishing and exposing for sale and selling large numbers of a certain publication, containing reproductions of the words and music of many parts of the said opera and is now so exposing for sale and selling certain other publications containing reproductions of the words and music and the music alone of many parts of the said opera; as by copie

of said publications herewith produced and shown unto your Honors will fully appear; and announce the publication of and threaten to publish and sell other publications containing the words and music of other portions of the said opera; but how many of such publications the defendant has so published and sold your orators cannot state and pray the defendant may discover and set forth in answer to this bill.

All which actings and doings are contrary to equity and good conscience and tend to the manifest wrong and injury of your orators in the premises.

7. That your orators will be subject to great and irreparable injury unless they shall obtain the relief hereby sought.

8. That the matter or amount in controversy herein exceeds the amount of five hundred dollars.

Wherefore your orators pray that the defendant may be required to answer the premises under oath and may be decreed to account for

they have always taken great care and precaution to prevent the production, performance and publication (proof, save by themselves; and have never consented to or acquiesced in any invasion or infringement of their said right.

6. That the defendant well knowing the premises without the license of your orator or either of them, and in violation of your orators said exclusive right has published and exposed and advertised for sale and sold at Boston in said District and elsewhere in the United States, and is now engaged in and threatens to continue publishing and exposing for sale and selling large numbers of a certain publication, containing reproductions of the words and music of many parts of the said opera and is now so exposing for sale and selling certain other publications containing reproductions of the words and music and the music alone of many parts of the said opera; as by exhibits

and pay over to your orator all gains and profits by him realized from his said unlawful publications and sales; and to deliver up to be destroyed all remaining copies of his said publications and the type or plates from which they are printed; and that he may be restrained by an injunction of this Court, from advertising, publishing, exposing for sale or selling any of said publications or any publications containing the words or music of the said opera or any portion thereof; and that he may be enjoined in like manner and to like effect pending this suit; and that your orators may have such other and further relief as to your Honors may seem meet and the nature of the case may require.

And to the end that your orator may have such discovery and relief may it please your Honors to grant unto your orators, writs of injunction conformable to the

prayer of this bill and also a
suit of ~~empha~~ma, to be directed to
the said Louis P. Goulland com-
manding him at a certain time
and under a certain penalty ther-
in to be limited, personally to be
and appear before this Honorable
Court, then and there to answer
this bill, and to do and receive
what to your Honors shall seem
meet.

John S. Sullivan.

William P. Gilbert

R. W. Byly best

by Brown, Holmes & Brown

Attorneys & of counsel.

in all other respects, the instructions of Messrs. Gilbert and Sullivan that every care should be taken to prevent the words or music from becoming public.

Alfred Cellier.

United States of America
State and District of Massachusetts.
County of Suffolk.

At Boston, in said State District and County this 20th day of April A. D. 1880, personally appeared the above named Alfred Cellier, to me personally known, and who subscribed the above affidavit, and made solemn oath that the statements therein contained are true.

Before me:

J. Henry Taylor.

Notary Public.



Circuit Court of the United States,
District of Massachusetts,
In Equity.

Arthur S. Sullivan et al
v.
Louis P. Goulland.

Alfred Bellier of London, England,
being duly sworn, says:-

I am 36 years of age and reside
in London, England. I am by pro-
fession a musician, conductor
of the Opera Boulique in London,
and also of the Promenade Concerts
at the Royal Palace Opera Covent
Garden Theatre, and the composer
of several operas, operettas, and
other ~~works~~ similar works. I have
been associated with Messrs Gilbert
and Sullivan, the author and com-
poser respectively of the opera known
as the "Pirates of Penzance, or the
Slave of Duty" from the beginning
as their musical director and
conductor have had charge of
the instruction and drill of the

principal artists and of the other
uses of the four companies now
playing the opera in this country
and I am in consequence thorough-
ly familiar with the music of
the opera, and have written out
from memory, much of the scores
and vocal parts now in use by
those companies. In my capacity
as musical director I have always
required in accordance with in-
structions from Messrs. Gilbert and
Sullivan that the score and vocal
parts should be most carefully
kept private when not in actual
use in the performance. At the
end of each performance all the
scores and vocal parts are collec-
ted by a person detailed for that
purpose, put in a basket which
is locked, and taken to my hotel
or other stopping place. And I am
informed and fully believe that
substantially the same precau-
tions are taken whenever the
piece is produced by the other
companies.

I have carefully examined the

annexed publications, marked "A" and "B", purporting to be "arrangements" of airs or melodies from the "Pirates of Penzance". In "A" the passages under the tenor lines are reproductions of portions of the opera, with the exception of occasional and slight inaccuracies (at passages marked x) of a note or two, but so slight that they would not be detected except by a person entirely conversant with the original composition. These reproductions comprise all of "A" except eight bars of "Introduction" so called, eight bars of conclusion, and twenty-one bars in all throughout the piece, of such modulation as is commonly employed in arrangements of this sort to connect one theme with the next. There are two hundred and fifty bars in the piece, of which all but thirty-nine are a reproduction. The accompaniment is an imitation though often incorrect and musically inaccurate, of the harmony of the original. In the publication marked

"B"; I find likewise a substantial reproduction of portions of the original work, which I have marked with a pencil line as on "A", with four bars of conclusion, and eight bars of modulation, not found in the original. The piece contains about one hundred bars of which all but twelve are a reproduction.

I further depose both of my own knowledge and on information, that Messrs. Gilbert and Sullivan have always taken every precaution to prevent the words or the music of the "Pirates of Penzance" from being made public, except by performance on the stage by their authorized companies, and that no copies of either words or music have been allowed to be made except those absolutely necessary for use in the performance, which have been made by me or under my own supervision and are most carefully kept and guarded. And furthermore I have always

"A"
J. H. Taylor
N. P.

PIRATES of PENZANCE

The popular Airs arranged for

Pianoforte.

Potpourri. *Lancers Quadrille.*

C. D. BLAKE.

E. H. BAILEY.

Waltz. E. H. BAILEY.

BOSTON
WHITE, SMITH & COMPANY

516 Washington St.

Ottawa Ills.
Simon Brothers.

Austin Texas
Chas. T. Sisson.

Providence
N. Darling & Co.

PIRATES OF RENZANCE

Vocal Gems.

1. Ruths Song35
2. The Pirate King35
3. The Model Major General35
4. Policemans 1st Chorus. When the foeman &c35
5. Policemans 2^d Chorus. When a felon &c35
6.
7.
8.

Instrumental.

1. Potpourri de Concert *C. D. Blake* .35
2. Lancers Quadrille *E. H. Bailey* .50
3. Waltz " " .50

BOSTON
WHITE, SMITH & COMPANY

516 Washington St.

*Ottawa Ills.
Simon Brothers.*

*Austin Texas
Chas. T. Sisson.*

*Providence
N. Darling & Co.*

THE
NOTE LAUDS

PIRATES OF PENZANCE.

GRAND POTPOURRI DE CONCERT.

by Chas. D. Blake.

Introduction.

Musical notation for the Introduction section, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a forte (f) dynamic marking.

Continuation of the musical notation for the Introduction section.

Tempo di March.

Musical notation for the Tempo di March section, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a tempo change.

Continuation of the musical notation for the Tempo di March section.

First system of musical notation, piano score. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

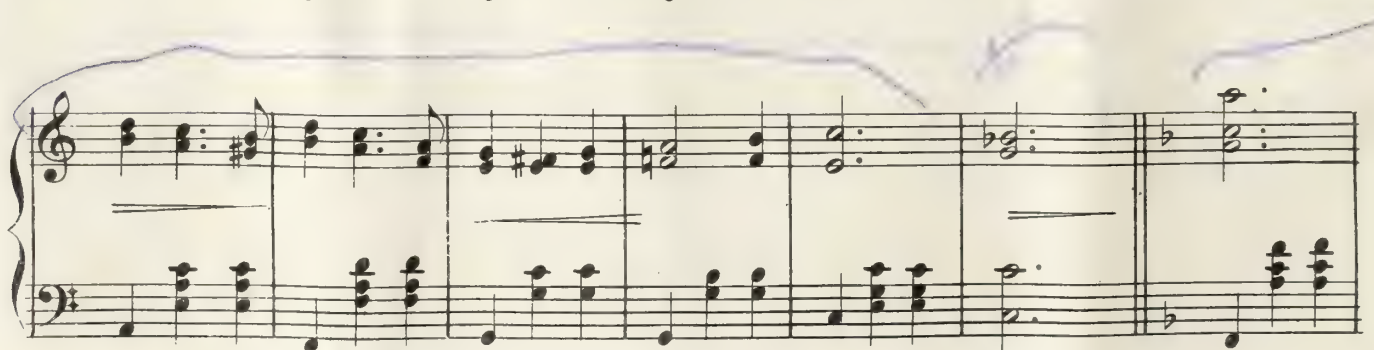
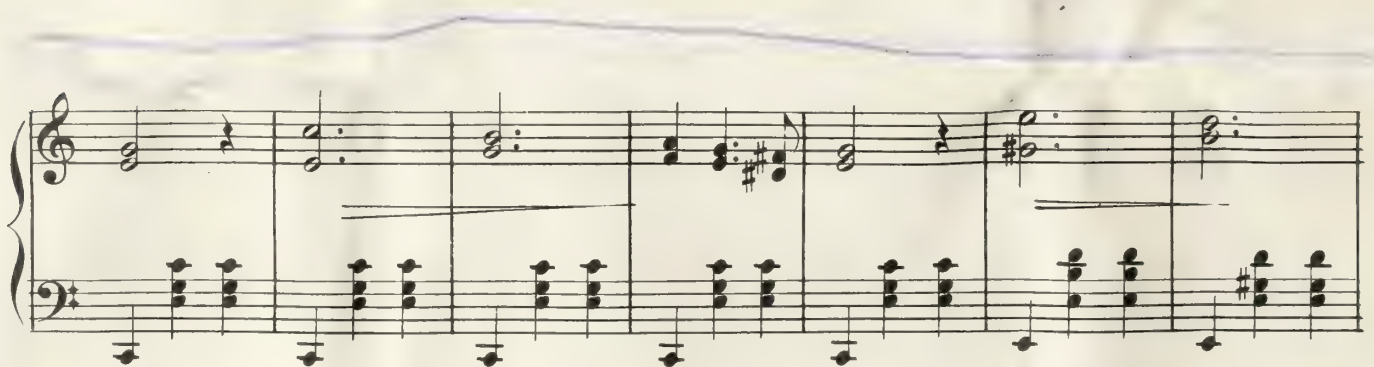
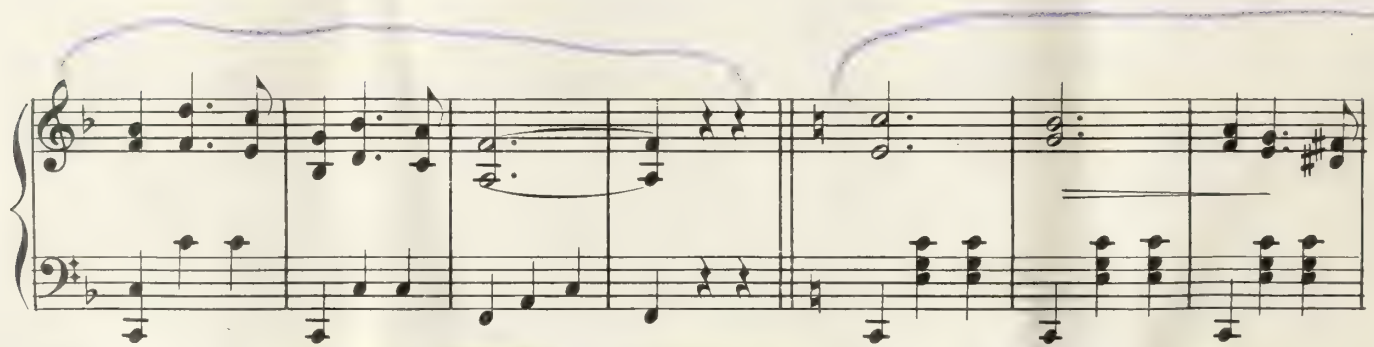
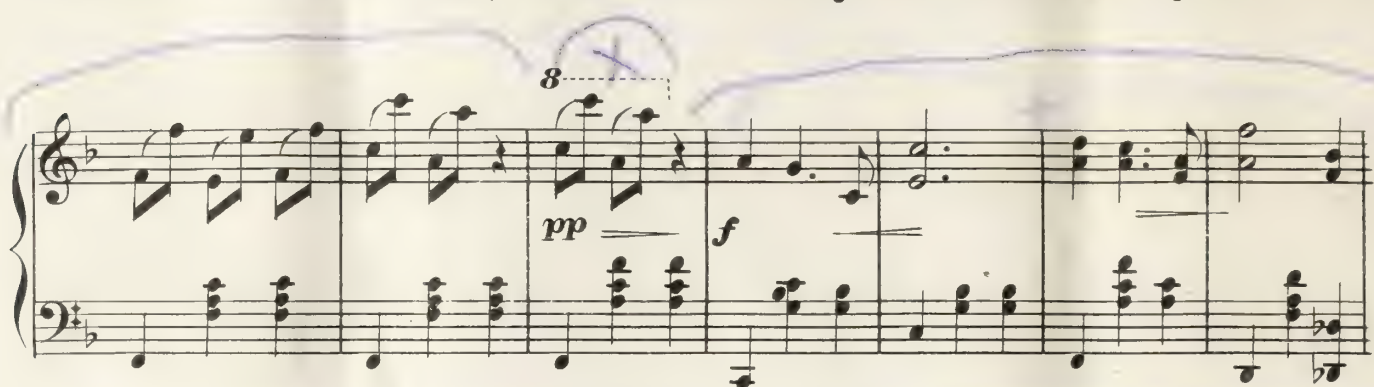
Second system of musical notation, piano score. A purple '+' mark is written above the treble staff. The system concludes with a key signature change to B-flat major, indicated by a single flat in the key signature.

Tempo di Valse.

Third system of musical notation, piano score, marked 'Tempo di Valse.' The treble staff features a more active melody with slurs, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation, piano score. A purple 'x' mark is written above the treble staff. The system includes a triplet of eighth notes in the treble staff, marked with a '3' and a slur.

Fifth system of musical notation, piano score. The system begins with a piano (*pp*) dynamic marking in the bass staff, which changes to forte (*f*) in the second measure. The notation continues with various chords and melodic fragments.



8

pp f

This system contains the first staff of music. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a steady eighth-note accompaniment. Dynamic markings 'pp' and 'f' are present.

(PIRATES' SONG.)

2/4

This system contains the second staff of music. It continues the melody and bass line from the previous system. A section marked '2/4' begins, indicating a change in tempo or meter. The key signature remains one flat.

f

This system contains the third staff of music. The melody and bass line continue. A dynamic marking 'f' is present. The key signature remains one flat.

This system contains the fourth staff of music. The melody and bass line continue. The key signature changes to two sharps (D major) at the end of the system.

ff

4/4

This system contains the fifth staff of music. It begins with a dynamic marking 'ff'. The key signature is two sharps. The system ends with a 4/4 time signature. The page number '5' is visible in the top right corner.

(POLICEMAN'S SECOND CHORUS.)

This musical score is for the 'Policeman's Second Chorus'. It is written for piano in G major and 4/4 time. The score consists of five systems, each with a grand staff (treble and bass clef). The first four systems are marked with a blue 'X' above the treble staff. The fifth system ends with a double bar line and a 2/4 time signature change. The music features a mix of eighth and sixteenth notes in the treble, often beamed together, and block chords or single notes in the bass. A dynamic marking of 'f' (forte) is present in the first measure of the fifth system.

(MAJOR GENERAL'S SONG.)

The first system of musical notation for 'Major General's Song'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble clef features a mix of eighth and sixteenth notes, and the bass clef continues with its harmonic support.

The third system of musical notation. The treble clef melody includes some notes with flats, indicating a change in the key signature. The bass clef accompaniment remains consistent with the previous systems.

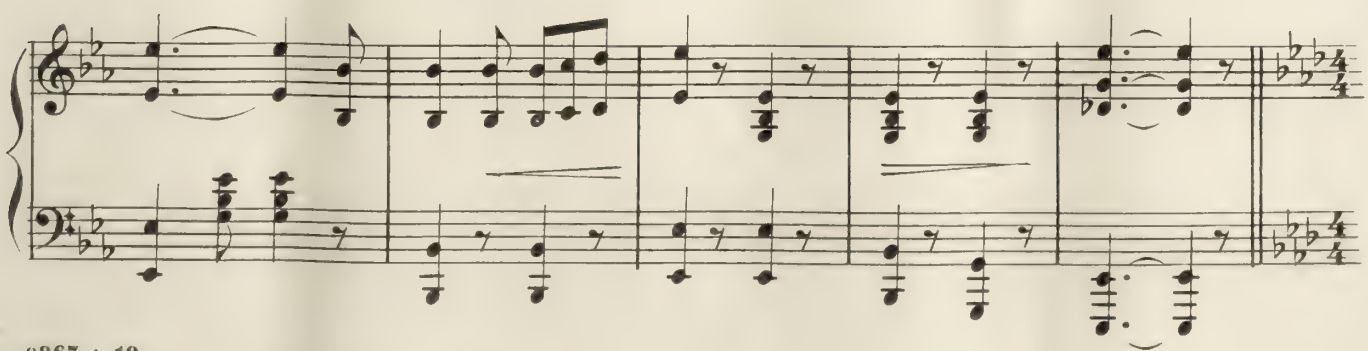
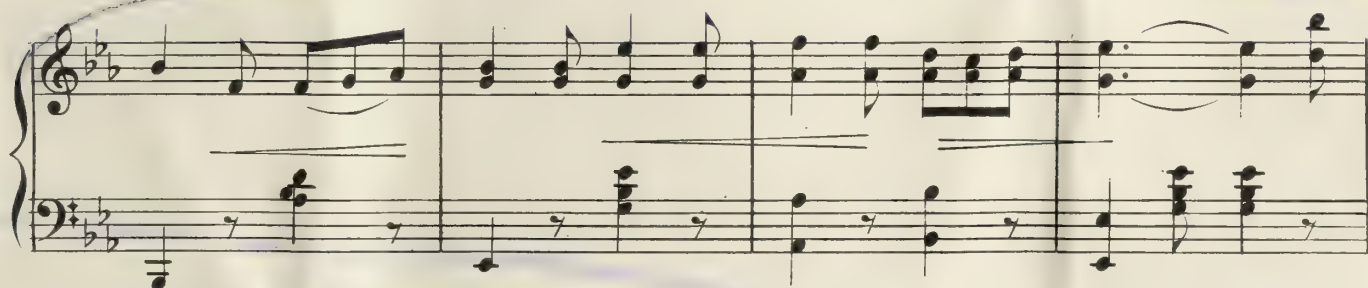
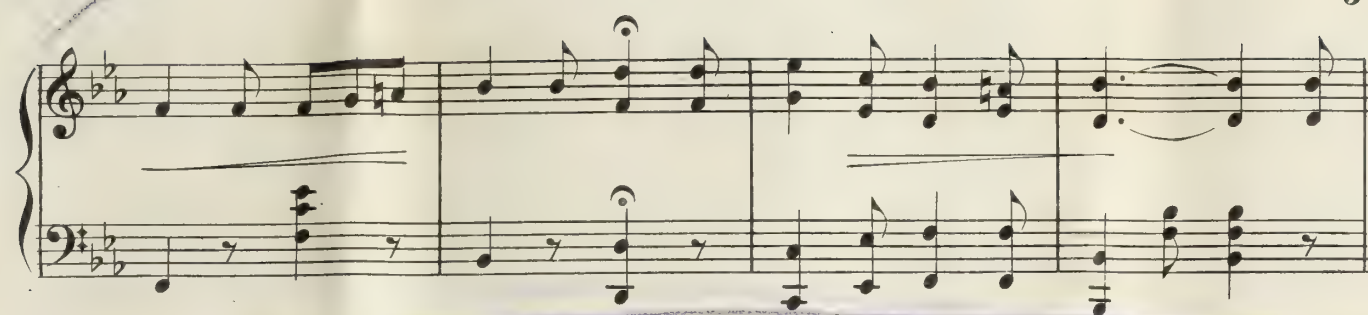
The fourth system of musical notation. A blue 'X' is handwritten above the treble clef staff. The melody in the treble clef shows further key signature changes with the appearance of flats and naturals. The bass clef continues with its accompaniment.

The fifth system of musical notation, the final system on this page. It concludes the piece with a final melody line in the treble clef and a supporting bass line.

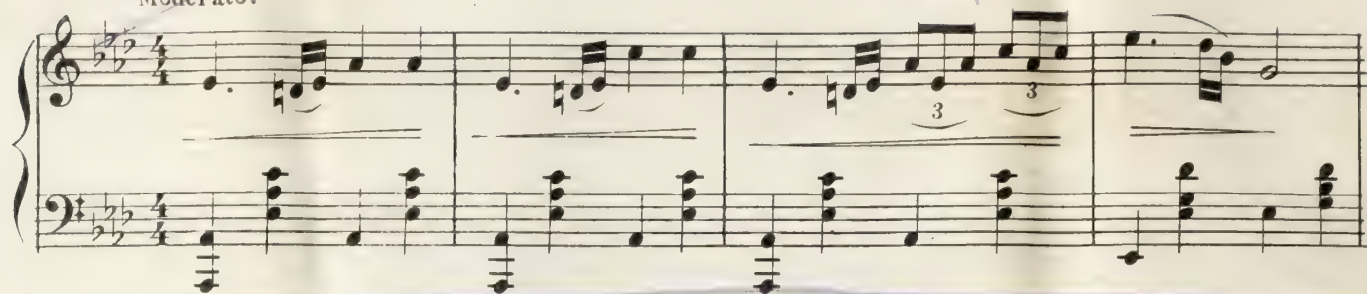


(PIRATE CHIEF.)
Tempo di March.

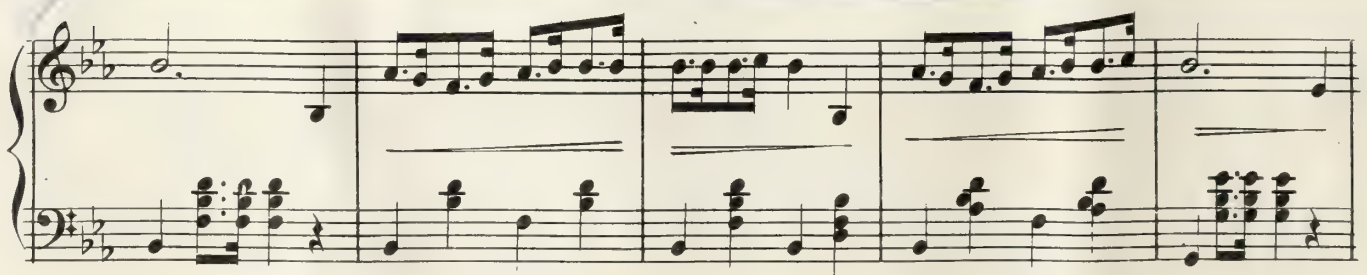
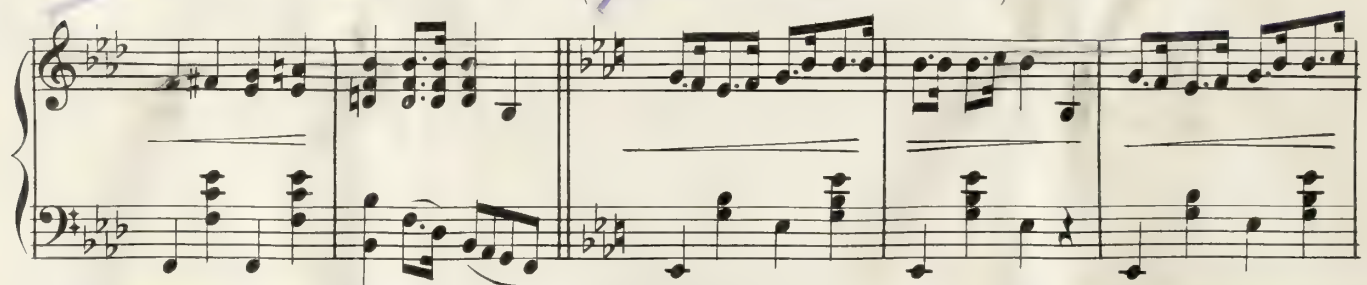


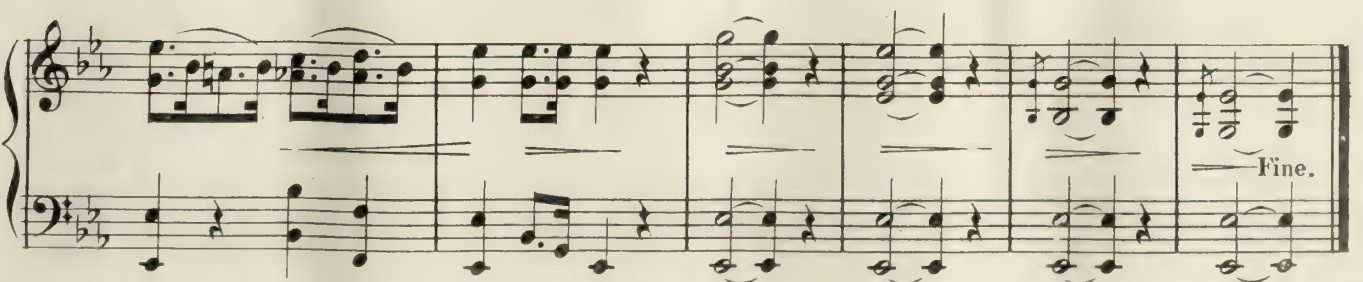
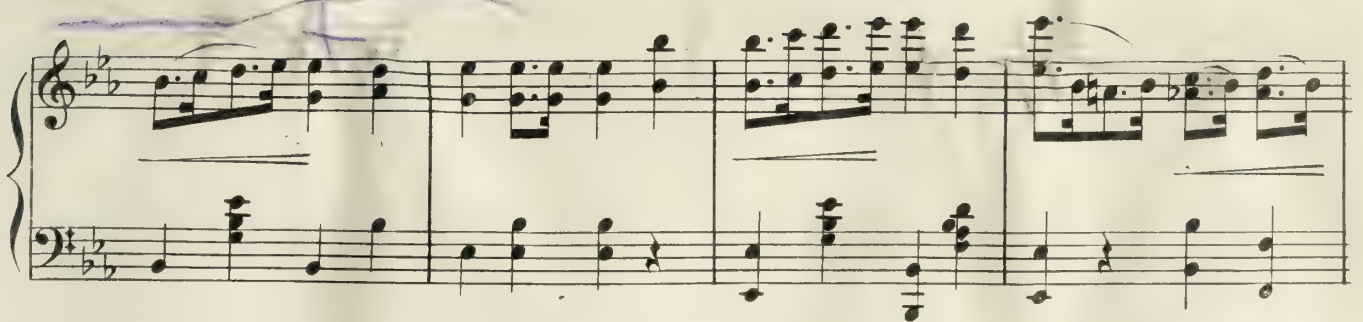
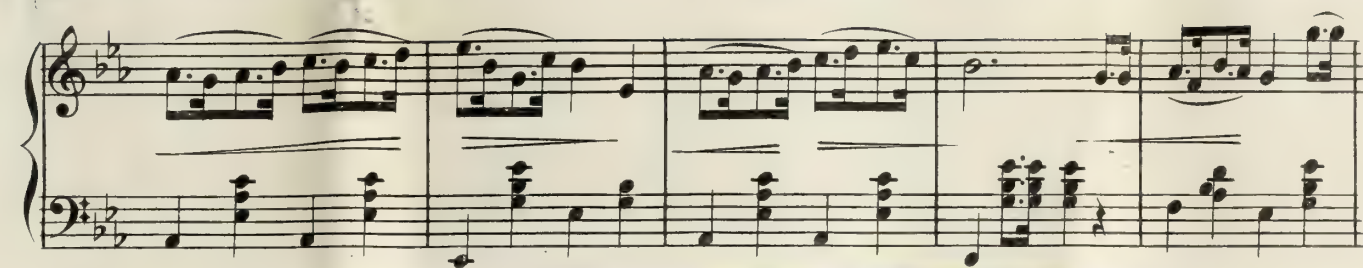


10 (ON TO VICTORY.)
Moderato.



(POLICEMAN'S FIRST CHORUS.)







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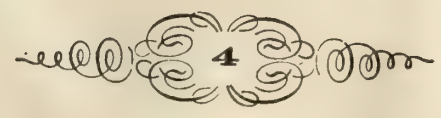
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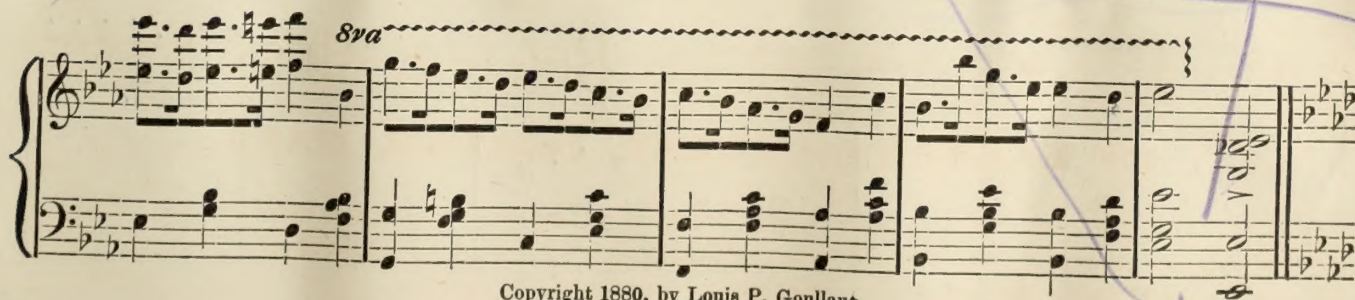
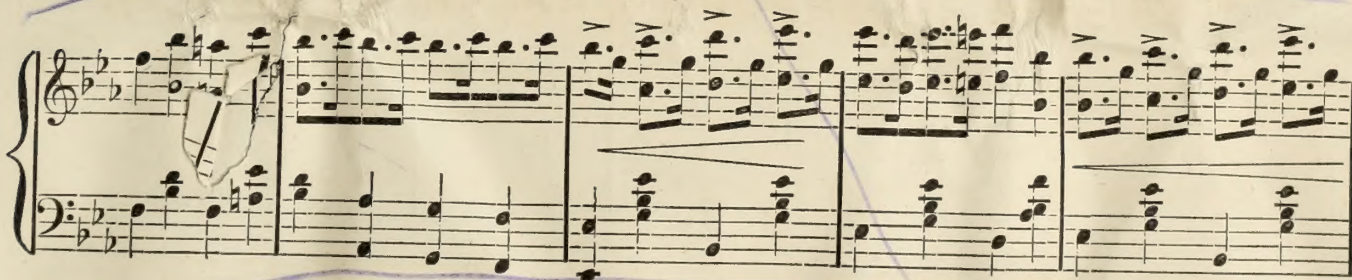
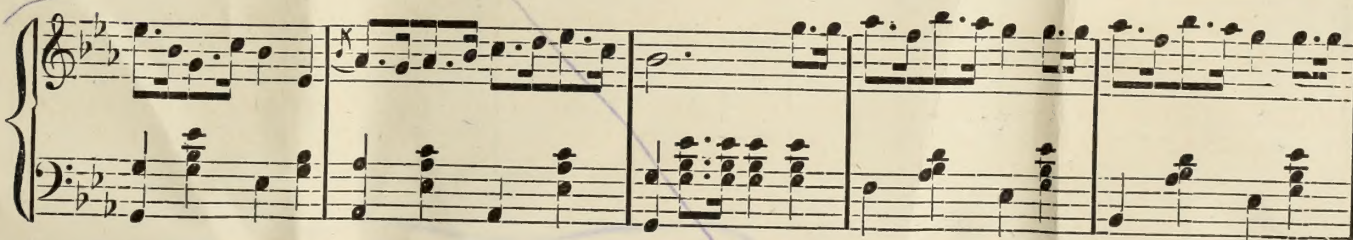
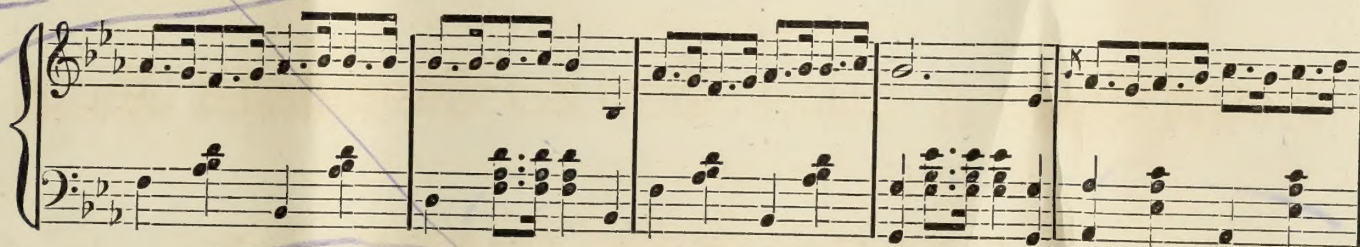
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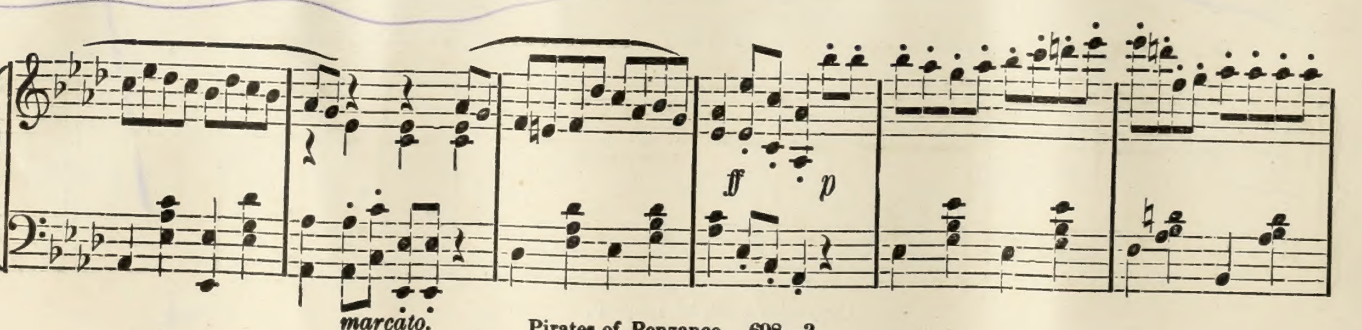
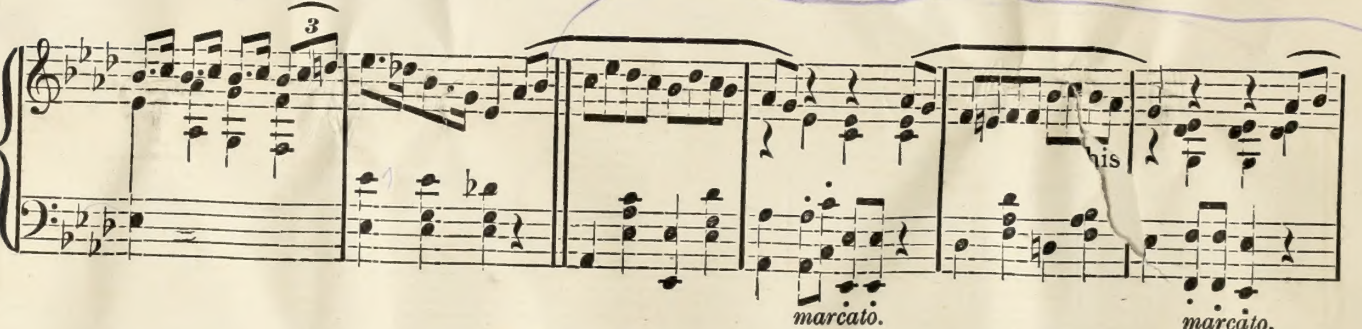
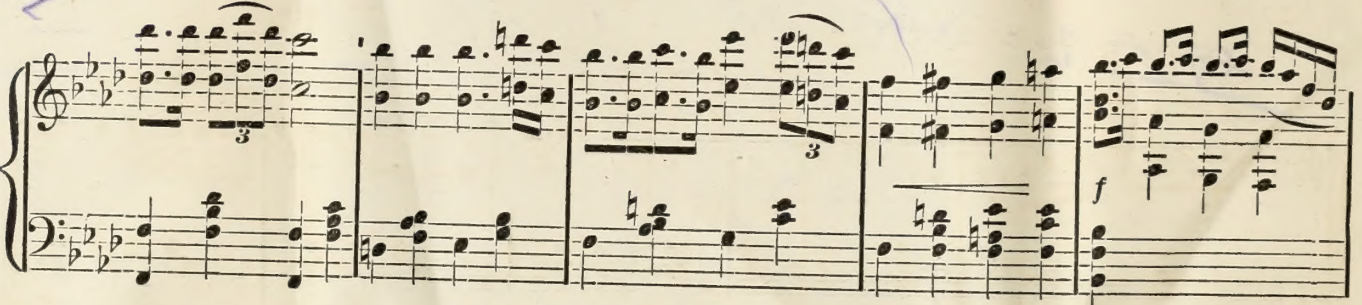
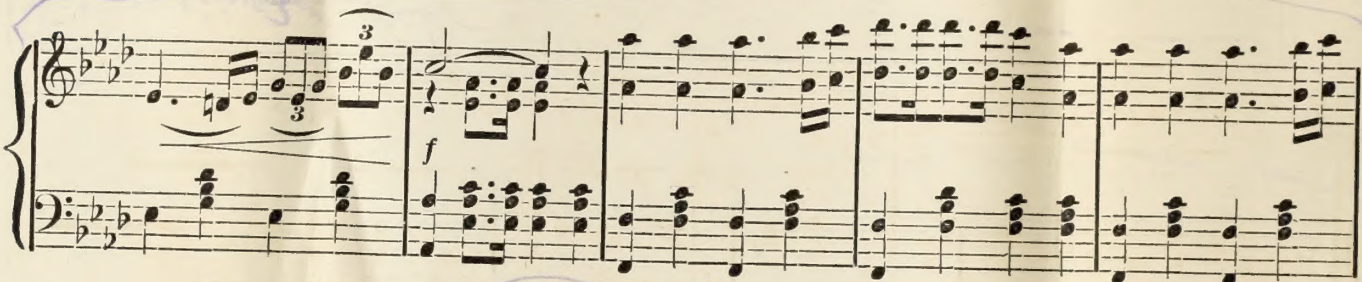
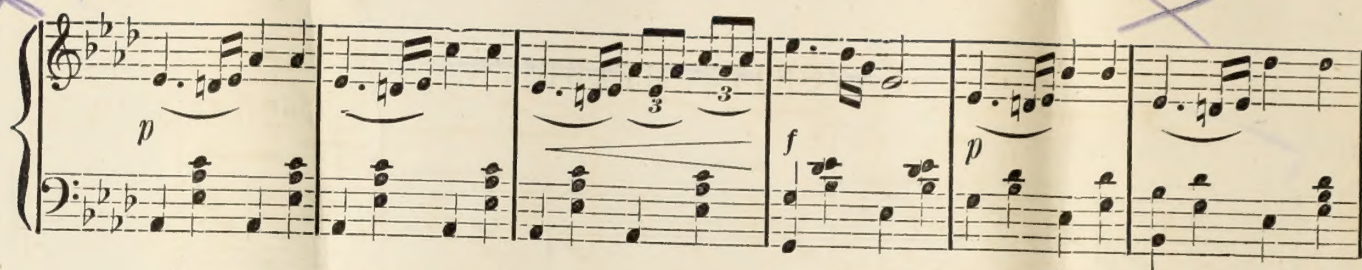
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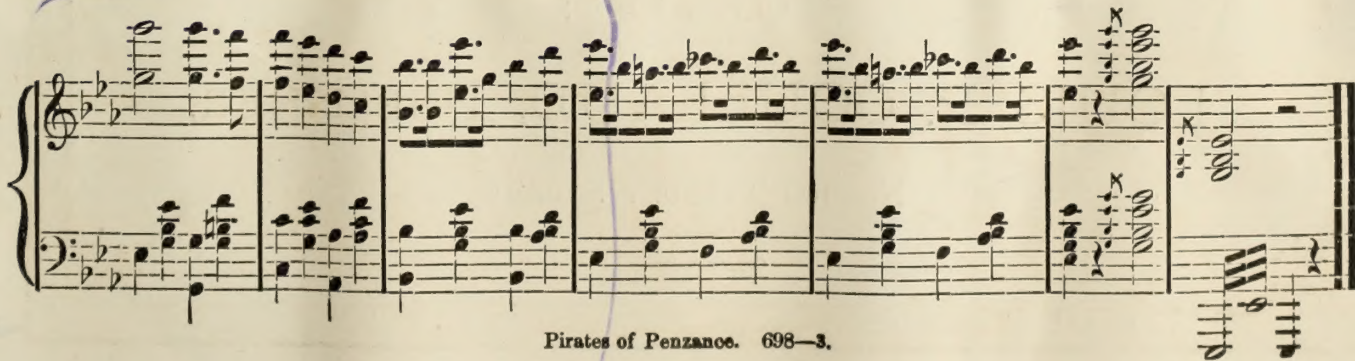
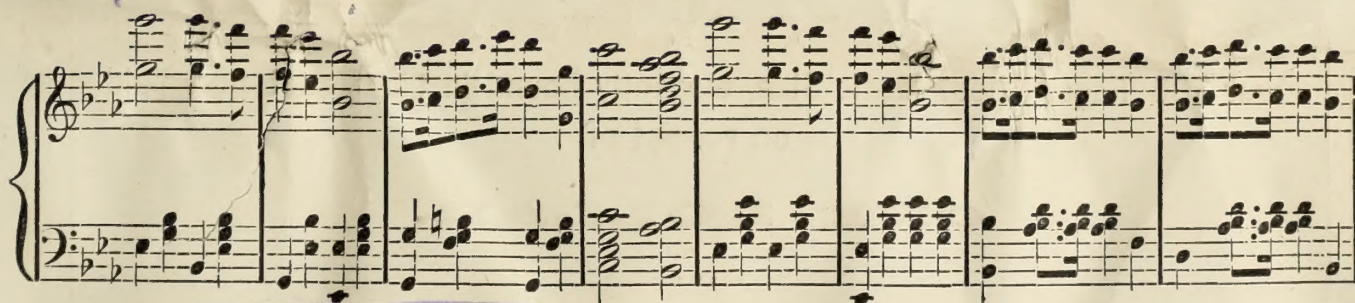
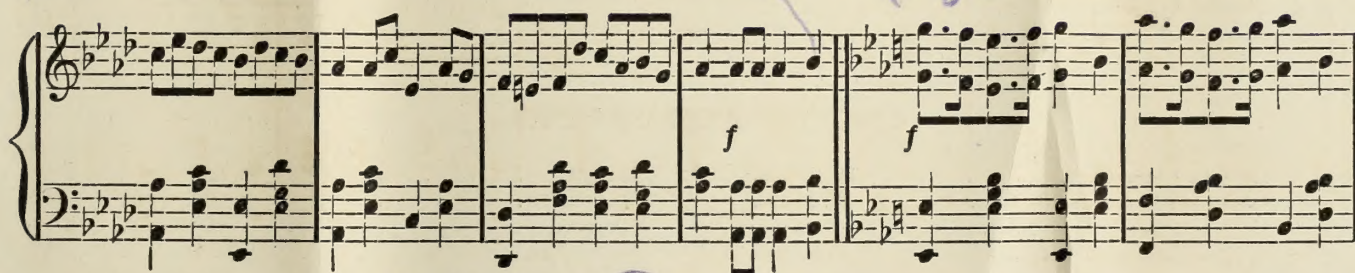


Ans of the
air identical
with A 23, for
these 23 bars -
including ends.

15 Bars
identical
with B. 15-

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